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Catalogue
of an Exhibition of a

Selection of
Etchings

By

Rembrandt

With an Introduction by
David Keppel

Frederick Keppel & Co.

4 East 39th Street

New York

November 7 to November 30, 1912

Perlee - Board 1077

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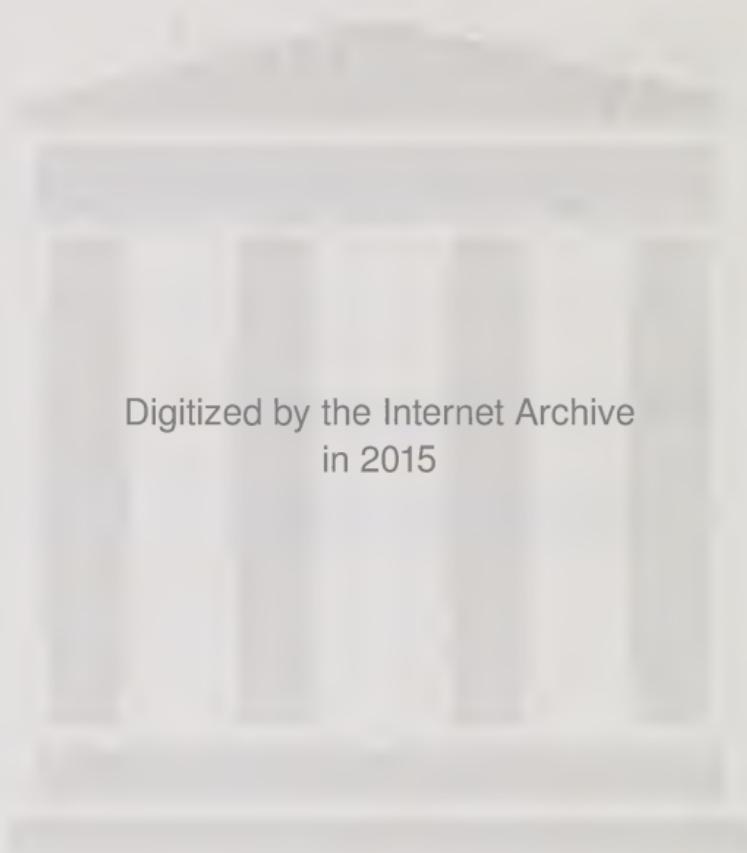
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AT this time, when "The Toast" by Zorn has recently sold at auction for 10,000 francs, "The Five Sisters" by Cameron for £250, and "The Great Gantry" by Muirhead Bone for 183 guineas, it is only reasonable to ask ourselves whether the prices for which Rembrandt etchings can still be obtained are not, in comparison, absurdly low. It would be hard to find a serious student of art who would not at once admit that Rembrandt is incomparably the greatest etcher that the world has seen. Yet here are three examples of etchers, who are living and working to-day, whose prints have brought prices higher than are asked for fine impressions of all but a few of Rembrandt's etchings.

It can hardly be put down to the question of rarity, because there is no one who has spent years in the search for the master's prints who does not come to realize more and more that fine impressions are very rare indeed.

The reason, I think, for the disproportionately high prices obtained for the prints of certain modern etchers must be looked for in the fact that proofs of their plates are all more or less alike. This does not sound like a sufficient reason, but, coupled with the well-deserved popularity of these etchers, it opens the door to speculation. If one proof of "The Five Sisters" by Cameron sells at auction for £60, the collector who possesses another proof, which is exactly similar in every respect, concludes that his impression must be worth more—say £80—and so it goes, the price creeping up and up with every sale. One does not need to know much about art, and one scarcely even needs to be a good judge

of impressions. It is only necessary to see that the particular proof in question is not torn and has no holes in it—and there you are!

No one can buy or sell Rembrandts like that, however. Every impression of a Rembrandt is different from every other impression. Because a proof of a certain plate brought a certain price at some famous sale, that is no index of the value of any other impression until one knows how the two impressions compare in quality. Unless one has a real feeling for the artistic beauty of the prints themselves, and unless one can appreciate the difference between a fine impression and a poor impression, one had better leave Rembrandt alone. No one who really loves Rembrandt will regret this; for it at once gives an inexhaustible charm to collecting his prints, and also relieves us of that bane of speculative value which all true print-lovers regret so keenly in other fields of collecting.

DAVID KEPPEL.

October 29, 1912.

CATALOGUE

- 1 **Rembrandt with Curly Hair.** (Bartsch No. 1)
Early period, assumed date 1630. From the
Gawet, Bohn and Schroeter collections.
- 2 **Rembrandt with Open Mouth.** (Bartsch No. 13)
Early period, dated 1630.
- 3 **Rembrandt with a Scarf.** (Bartsch No. 17)
Early period, dated 1633. The third state of five,
before the gray spots appeared on the hat and on
the left eye. From the Astley, Schroeter, Roussel
and Theobald collections. This plate is particu-
larly fine in the rendering of the hair.
- 4 **Rembrandt and Saskia.** (Bartsch No. 19)
Early period, dated 1636. First state, before the
little curved stroke which appears on Saskia's
forehead was effaced from the plate. From the
Keller and Schroeter collections.
- 5 **Rembrandt with a Flat Cap Ornamented
with a Feather.** (Bartsch No. 20)
Early period, dated 1628. From the Seymour
Haden, Roussel and Theobald collections.
"The face and hair are carried out quite exquisitely,
with a peculiar delicacy, and the different stuffs are
characterized in the most masterly way, the velvet of
the cap, adorned with an ostrich-feather, the silk and
the gold braid on the fur-lined cloak."
H. Knackfuss: *Rembrandt*, page 76.
- 6 **Abraham Entertaining the Angels.**
(Bartsch No. 29)
Last period, dated 1656. From the Schroeter
collection. The only state.

7 **Abraham's Sacrifice.** (Bartsch No. 35)

Last period, dated 1655. The only state. From the Fritz Rumpf collection.

"By its grandeur and originality of invention and composition it may well take rank as one of Rembrandt's finest plates."

"Independently of its very fine composition, and the magnificent style in the drawing of *Abraham and the Angel*, this plate may be easily recommended as a fine example of the free etched line which is everywhere perfectly frank and full of vital energy."

P. G. Hamerton: *Etching and Etchers*, page 83.

8 **Jacob Lamenting the Supposed Death of Joseph.** (Bartsch No. 38)

Early period, assumed date 1633. First state of two. From the unidentified collection (Fagan No. 81).

"Ce morceau, quoique petit, est estimé un des meilleurs de ce maître." Bartsch.

9 **Tobit Blind.** (Bartsch No. 42)

Last period, dated 1651. Second state. From the Mary Jane Morgan collection.

"There are a few remarkably good etchings of 1651. First the wonderfully delicate little print of *The Blind Tobit*, the most striking and affecting picture of the helplessness of a man struck blind."

Knackfuss: *Rembrandt*, page 118.

" . . . one of his most touching biblical illustrations, *Tobit Blind, with the Dog*, a work in which the mental conception, which is most pathetic, is everything, and the manual performance so simple, so devoid of all pretension, that it requires some knowledge of etching to recognize the strength of the master."

P. G. Hamerton: *Etchings of Rembrandt*, page 44.

10 **The Angel Disappearing from Tobit and his Family.** (Bartsch No. 43)

Middle period, dated 1641. First state of four. From the Hebich and Schroeter collections.

11 **Angels Announcing the Birth of Christ.**

(Bartsch No. 44)

Early period, dated 1634. Early impression, before the retouch. From the Carl Schloesser and Schroeter collections.

"The earliest date on a landscape etching is 1641; the latest, 1652. The undated plates can be placed with tolerable certainty within a year or so."

"In 1634 Rembrandt had etched the large *Annunciation to the Shepherds*, in which the landscape is of the same visionary kind as appears in the paintings. The general effect is of white on black, the supernatural

effulgence in the sky, which so startles the shepherds and their flocks, calling out of the gloom mysterious waving heights of foliage and obscure gleams of distance."

Laurence Binyon: *Prints and Their Makers*, page 96.

12 **The Nativity.** (Bartsch No. 45)

Assumed date 1654. The first state of three, before the white patch at the upper border of the plate, due to a failure in the biting, had been covered by shading. From the Schroeter collection. This proof is unusually fresh in impression and preservation.

13 **The Presentation with an Angel.**

(Bartsch No. 51)

Early period, dated 1630. From the Dr. Sträter and Perry collections.

14 **Flight into Egypt—the Holy Family Crossing a Rill.** (Bartsch No. 55)

Last period, dated 1654. The only state.

"La Vierge, appuyant sa main sur sa selle, penche la tête d'une air triste; la précaution du vieillard qui sond l'eau avec son bâton, est exprimée d'une manière saisissante; l'âne est un petit chef-d'œuvre de dessin et de gravure. Si cette petite estampe était rare, on la paierait des prix énormes, tant elle est charmante."

Charles Blanc.

15 **The Flight into Egypt, in the Manner of Elsheimer.** (Bartsch No. 56)

Last period, assumed date 1653.

This copper had originally been engraved by Hercules Seghers with the representation of *Tobit and the Angel*. Only two impressions are known of the print in this state. The plate was then taken by Rembrandt, the figures of Tobit and the Angel effaced, and the figures of St. Joseph and the Virgin introduced in their places. The trees at the right and the foreground, as well as the figures, are Rembrandt's work. The remainder of the plate is substantially the way Hercules Seghers left it.

This gives the plate a peculiar interest, because Seghers is the only artist who can be pointed to as being a forerunner of Rembrandt in landscape etching.

From the Arozarena collection.

16 **The Rest in Egypt: a Night Piece.**

(Bartsch No. 57)

Middle period, assumed date 1647. Early impression, before the retouch. From the Hebich collection.

17 **The Return from Jerusalem.** (Bartsch No. 60)

Last period, dated 1654. It is interesting to notice that in this plate, as in the *Angels Announcing the Birth of Christ*, the landscape background is of the imaginary kind which we see in the backgrounds of his paintings, as different as possible from the flat scenery of Holland which his etchings in pure landscape show us.

18 **Christ Seated, Disputing with the Doctors.**

(Bartsch No. 64)

Last period, dated 1654. First state of two, before the background of the plate was cleaned. The tone in the background which one sees in the early impressions is of the greatest importance in this plate, because the work is so free and open that it is absolutely necessary to have this tone in order to bring the composition together and give it atmosphere.

19 **Christ Disputing with the Doctors.**

(Bartsch No. 65)

Last period, dated 1652. The extremely rare first state, before the plate was disfigured by foul biting at the top. From the Arozarena, Firmin-Didot and Alfred Hubert collections.

"Jesus Disputing with the Doctors: The Larger Plate is a masterly sketch like the *Tobit*, in which the imaginative conception of the scene far predominates over simple handicraft."

P. G. Hamerton: *Etchings of Rembrandt*, page 46.

20 **The Same.**

Another impression, also in the first state, on paper watermarked with the Head of Folly, and of a warm brownish tone.

21 **Christ Preaching.**

(Bartsch No. 67)

The date assumed for this print by Rovinski is 1652, which would put it in Rembrandt's last period. It seems very carefully wrought, however, to be assigned to so late a date.

First state of three, before all retouches, full of burr.

"Though less important than the *Hundred Guilder Print*, the *Christ Preaching* is certainly as strong as, if not stronger than, its great companion in its drawing of human character. The profound attention of the assembly, the marvelous expressions of their faces as they listen to the words of Christ, make an impression upon us that cannot be forgotten, and we are as if we ourselves were there listening to what the great Preacher has to say."

Atherton Curtis.

22 **Christ and the Tribute Money.** (Bartsch No. 68)

First period, assumed date 1635. First state of three, before the shading on the turban of the foremost figure. From the collections of Ambroise Firmin-Didot and Louis Galichon.

23 **Christ Driving out the Money-changers.**

(Bartsch No. 69)

First period, dated 1635. First state of three. From the Schroeter collection.

24 **Christ and the Woman of Samaria.**

(Bartsch No. 70)

Last period, dated 1658. From the collections of William Esdaile, John Barnard and Fritz Rumpf. This is much the finest impression of this plate that we have ever had. Fine early impressions of it seem to be extremely rare.

25 **Christ on the Cross.** (Bartsch No. 80)

This little print is undated, but probably belongs to Rembrandt's early period.

26 **The Descent from the Cross by Torchlight.**

(Bartsch No. 83)

Last period, dated 1654. Very early impression of the first state of two, printed on paper watermarked with the Head of Folly.

"I have an especial liking for this, the work is so right and manly, and the composition so natural and yet so full of art."

P. G. Hamerton: *Etching and Etchers*, page 86.

27 **The Same.**

Another impression, also in the first state.

28 **Christ Carried to the Tomb.** (Bartsch No. 84)

Middle period, assumed date 1645. Early impression, with burr in the lower left-hand corner. In the expression of sorrow which it conveys, this little print ranks among the greatest of Rembrandt's works.

29 **The Entombment.** (Bartsch No. 86)

Last period, assumed date 1654.

"Among the noblest of the Scriptural plates are five subjects of about 1654-5 (279-283). The *Entombment* (281) is perhaps the most splendid example of the vigorous and open etching of the master's latest phase, and of the manner in which he achieved chiaroscuro by printing with a surface tint. There are rare early impressions (one of which is reproduced) showing the

open line work printed from the cleanly wiped plate. Rembrandt added considerable lineal shading in the later states, but this is conceived rather as the groundwork than the main element of the chiaroscuro, which is largely a matter of printing. The painter's aim is shown also in the existence of several impressions in which the lights have been heightened by touches of white."

Hind: *Rembrandt's Etchings*, Vol. I, page 39.

30 **Christ at Emmaus.** (Bartsch No. 87)

Impression of the finest quality, intermediate between the first and second states. From the Ellingwood collection. The print is dated, but not very distinctly. The date is read by Rovinski as 1634; the print has, however, all the breadth and grandeur of Rembrandt's last period, and it seems quite as possible that the date is really 1654. Knackfuss assigned it to the later date, as is shown by the following paragraph.

"A number of masterly works in etching are dated 1654. Above all there is the print doubly attractive on account of the charming simplicity of the design, which repeats with new artistic beauty the subject, which the master already so often handled, of the manifestation of *The Redeemer at Emmaus*."

Knackfuss: *Rembrandt*, page 128.

31 **The Same.**

Another impression of the same intermediate state, but lighter in tone than the preceding. From the collection of Robert-Dumesnil.

32 **Peter and John Healing the Cripple.**

(Bartsch No. 94)

Last period, dated 1659. Second state of five. Printed on Japan paper.

33 **The Same.**

Another impression, also in the second state of five, but printed on Holland paper. From the collection of Fritz Rumpf.

34 **St. Peter.**

(Bartsch No. 96)

Middle period, dated 1645. This plate was very lightly bitten, and the impressions from it are always faint.

35 **St. Philip Baptizing the Ethiopian.**

(Bartsch No. 98)

Middle period, dated 1641.

36 **The Death of the Virgin.**

Early period, dated 1639. Superb impression, on paper bearing the water-mark of Coat of Arms with Lilies. From the Fritz Rumpf collection.

"Of all the plates by Rembrandt, *The Death of the Virgin* is the one that fascinates and moves me most. . . . Considered as etching, the work is so sound and right, so various in degrees of finish, and so masterly in choice and direction of line, that *The Death of the Virgin* may be taken as one of the great typical examples of what etching may be, and ought to be."

P. G. Hamerton: *Etching and Etchers*, page 88.

37 **St. Jerome Writing at the Foot of a Tree.**

(Bartsch No. 103)

Middle period, dated 1648. This print was done in Rembrandt's landscape period and might really be classed among the landscapes.

38 **St. Jerome in an Italian Landscape.**

(Bartsch No. 104)

Last period, assumed date 1653. Printed on the curious grayish paper which Rembrandt used for many of the finest impressions of this plate. This impression comes from the Martin Folkes, Wilson and Perry collections.

"Rembrandt a traité bien des fois ce sujet de Saint Jérôme, mais jamais avec plus de grandeur ni d'une façon plus heureuse." Charles Blanc.

39 **The Same.**

Another impression, equally fine, printed on white paper.

40 **The Mountebank.**

(Bartsch No. 129)

Early period, dated 1635. This is one of the very finest of the smaller plates.

41 **Turbaned Soldier on Horseback.**

(Bartsch No. 139)

Early period, assumed date 1632.

42 **Beggar Standing.**

(Bartsch No. 163)

First period, assumed date 1635. The only state. From the Roussel and Theobald collections.

43 **Beggarmen and Beggarwoman Conversing.**

(Bartsch No. 164)

First period, dated 1630. From the Gellatly collection.

44 **Beggar Seated on a Bank.**

(Bartsch No. 174)

First period, dated 1630. The first state of two, with the irregular edge to the plate. From the Herman Weber and Baldinger collections.

45 **Beggars at the Door of a House.**

(Bartsch No. 176)

Middle period, dated 1648. First state of two, from the collection of Baron Von Lanna.

"This plate is, for the matter of that, one of the most beautiful of all, and one may say that in it everything is perfect—the technique, which is here of a rare delicacy—the expression of the figures—their attitudes—and the play of the light which distinguishes them so clearly one from the other. I wonder at the art with which the engraver has left one side of the print completely bare in order to concentrate the attention upon his subject. Beautiful things live only by sacrifices, and, more than any one else, Rembrandt grasped this great law of art."

Charles Blanc.

46 **Woman Seated before a Dutch Stove.**

(Bartsch No. 197)

Last period, dated 1658. Third state of seven. Extremely rare. Printed on thin Japan paper.

47 **Woman Preparing to Dress after Bathing.**

(Bartsch No. 199)

Last period, dated 1658. Proof on Japan paper. Duplicate from the British Museum.

48 **The Sportsman.**

(Bartsch No. 211)

Middle period, assumed date 1650.

49 **Landscape with a Square Tower.**

(Bartsch No. 218)

Middle period, dated 1650. Duplicate impression, from the Brodhurst collection.

"Upon several accounts the *Landscape with a Square Tower* is one of the most precious pieces in all Rembrandt's etched work. I do not speak of the decision and freedom of his needle, or the beauty of line, or the brilliant striking effect of this little piece, from which it would be so easy to compose a picture; I speak of the interest which one finds in it when one knows that Rembrandt has here represented the village of Rarep or Randorp, since it is here that there was born not Saskia Uylenberg, his first wife, as Wilson incorrectly states, but his second wife, a peasant of whom Houbraeken writes."

Charles Blanc: Vol. II, pages 306-7.

50 **Landscape with a Ruined Tower and a Clear Foreground.**

(Bartsch No. 223)

Middle period, assumed date 1645. From the Brentano collection.

"Ce qui est certain, c'est que le *Paysage à la tour* est un des plus beaux de l'œuvre." Charles Blanc.

"The print, which, for well considered breadth and maintained unity of effect (not so much for dainty

finish), is the 'last word' of landscape art, the perfect splendid phrase which nothing can appropriately follow, after which there is of necessity, declension—if not collapse."

Frederick Wedmore: *Fine Prints*, page 54.

51 **The Same.**

Duplicate from the Amsterdam Museum.

52 **Landscape with an Obelisk.** (Bartsch No. 227)

Early period, dated 1632. On paper watermarked with the Head of Folly.

53 **Cottage with White Palings.** (Bartsch No. 232)

Early period, dated 1632. Superb impression. This is one of the most charming of Rembrandt's landscapes. The vivid white of the planks in the center of the dark part of this picture is an instance of his brilliant originality of composition. The trees are beautiful examples of his earlier manner of treating foliage in pure etching. Later on, when he came to use dry-point more in the treatment of trees, in such plates as the *Goldweigher's Field* and the *Flock of Sheep*, the foliage is quite different and is made up of a great number of stiff little strokes.

54 **The Same.**

Another impression.

55 **A Canal with Swans.** (Bartsch No. 235)

Middle period, dated 1650. On Japan paper.

"Several of the master's exquisite etchings of landscape are dated 1650 . . . the little print, so charming in its simplicity, of the *Canal with the Swans*."

Knackfuss: *Rembrandt*, page 116.

56 **The Same.**

Superb impression, printed on white paper, with margin. From the Firmin-Didot and Hubert collections.

57 **Old Man with Fur Cap and White Beard.**

(Bartsch No. 262)

Assumed date 1632. This is one of the finest of Rembrandt's many heads of old men.

" . . . but what a beautiful portrait! What an astounding representation of an old man!"

Charles Blanc.

58 **Man with Fur Cap and Short Beard.**

(Bartsch No. 263)

Early period, dated 1631. Early impression, on paper watermarked with the Head of Folly.

59 **Antonides van den Linden.** (Bartsch No. 264)

Middle period, assumed date 1647. First state of six. There are two variations of the first state given by Rovinski, one reproduced from the impression in the Dresden collection, and one from the impression at the Bibliothèque Nationale at Paris. This impression is similar to the one at the Bibliothèque Nationale. This state brought 2000 francs at the sale of the Duke of Buccleuch's collection.

60 **An Old Man with a Divided Fur Cap.**

(Bartsch No. 265)

Middle period, dated 1640. First state of three, before the slipped burin stroke near the left eye.

" . . . work of great dignity and beauty, but not likely to be popular, from the absence of vigorous blacks. It is, however, admirably drawn, and though the distinctions of tone and local color are slight, this etching is one of the most faultless that Rembrandt ever executed, and perfectly harmonious in its own key."

P. G. Hamerton: *Etchings of Rembrandt*, page 32.

61 **Doctor Faustus.**

(Bartsch No. 270)

Middle period, assumed date 1646-1650. First state of four, before additional shading on the book at the right.

" . . . but Rembrandt's preference now was for penetrating into the world of the marvelous. We might say that the mysterious source of light itself in Rembrandt's works reveals itself to us like the apparition of a phantom, when we look at the incomparable etching of *Doctor Faustus*."

Knackfuss: *Rembrandt*, pages 107-108.

62 **Clement de Jonghe.**

(Bartsch No. 272)

Last period, dated 1651. Superb impression of the rare first state of six. From the collection of Émile Galichon. With wide margin.

"As to the portrait of Clement de Jonghe which Rembrandt etched, one has no need to remark how fortunate is the arrangement or how beautiful the effect, how imposing the pensive expression of this personage whom one would so little suspect of being a merchant occupied with the prosaic details of his business and to whom Rembrandt—who always idealized nature according to his own ideas—has been able to give, as in the case of the *Young Haaring*, an air of reverie so profound, and the austere melancholy of a philosopher in meditation."

Charles Blanc.

"Nothing in all the great etched work of Rembrandt is in craftsmanship more unobtrusively magnificent, and in its suggestion of complex character nothing is more subtle."

Frederick Wedmore: *Fine Prints*, page 62.

63 **Jan Lutma.**

(Bartsch No. 276)

Last period, dated 1656. Second state of three, before the curved shading at the upper right-hand corner.

"Rembrandt produced one of his most masterly portrait etchings in 1656, the incomparably picturesque and life-like print of the famous goldsmith, Janus Lutma of Groningen."

H. Knackfuss: *Rembrandt*, page 137.

"He" (Rembrandt) "admired nothing so much as a certain stern and manly grandeur resulting from the combination of the habits of reflection and much experience of the world." P. G. Hamerton.

64 **Jan Asselyn.**

(Bartsch No. 277)

Middle period. Second state of four. From the collection of Baron Von Lanna.

65 **Johannes Wtenbogardus.**

(Bartsch No. 279)

Early period, dated 1635. Early impression, from the Schroeter collection.

"Worthy to rank with this masterpiece of spirit and life (Jacob Cats) is the portrait of Jan Uytenbogaert, preacher of the sect of Arminian Remonstrants; a portrait picturesquely posed and so carefully carried out that it has all the effect of a picture. This clergyman, who had now reached the age of seventy-eight, had been from 1599 to 1614 First Chaplain of the forces, then Court-Preacher to Maurice, Prince of Orange, but had then fallen into disgrace on account of his friendship with Barneveldt and Grotius, and had taken refuge in France; since the accession of Prince Frederick Henry (1625) he was once more tolerated in his native country and was now a resident of The Hague. With attractive features from which the traces of sorrow and anxiety have not been able to efface an expression of paternal benevolence, he looks up from his perusal of the theological writings which cover his table, and fixes his tired eyes on the spectator. Under the etching are Latin verses composed by Hugo Grotius, to the following intent:

"By godly folk and warlike hosts admired,
He moved the court its vices to deplore;
Tossed to and fro by fate, by years untired,
The Hague calls Uytenbogaert hers once more."

H. Knackfuss: *Rembrandt*.

66 **Jan Sylvius.**

(Bartsch No. 280)

Middle period, dated 1646. This portrait is one of Rembrandt's very greatest works. It is, unfortunately, very scarce. The present impression has been cut to an octagonal form, removing the inscription below. This, of course, impairs its value very much, but from an artistic point of view the inscription rather detracts from the beauty of the plate.

67 **Portrait of Coppenol, the smaller plate.**

(Bartsch No. 282)

Early period, assumed date 1636. The third of six states. In the fourth state—the one later than this—Rembrandt introduced a triptych in the background. He evidently felt that he had made a mistake, however, and that the present state was the finest, because in the fifth and sixth states he effaced the triptych and tried to replace the oval shadow, but the plate never again regained the beauty of lighting which characterizes this state.

Slightly cut at the top and bottom.

68 **The Great Coppenol.**

(Bartsch No. 283)

Last period, assumed date 1658-1661. Third state of six, before variations and changes in the background. This is an unusually fine example of this famous portrait, which was probably among the last etchings that Rembrandt ever executed.

69 **Bald-headed Man, seen in profile.**

(Bartsch No. 292)

Early period, dated 1630. From the Liphart and Baldinger collections.

70 **Study for the Great Jewish Bride.**

(Bartsch No. 341)

Early period, dated 1634. From the Arozarena collection. This print is extremely scarce.

71 **Rembrandt's Mother, turned to the right.**

(Bartsch No. 343)

Early period, assumed date 1631. Second state of four, with the accidental black spot near the nose. This is one of the noblest and most beautiful of Rembrandt's portraits.

72 **Old Woman with a Kerchief.** (Bartsch No. 358)

Early period, assumed date 1631. From the Gel-latty collection.



